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and his habits of idealizing every thing, and of magnifying the smallest into the same proportions with the grandest. His torch-light is ever in danger of extinguishing his starlight. He seems wholly ignorant of the art of producing *effect* in a picture by a few vigorous touches. His landscapes are overlaid with coloring and laborious ornament. Nature is not good enough for him. His earth is not the same earth we inhabit. His suns shine with a purer and more golden light. So his men are moral monsters, colossal in good or evil. He has not the despairing, philosophical misanthropy of Lord Byron; his views do not shut out the better things of humanity; his heart apprehends them; but his fancy colors them with strange hues. He will not paint nature as she is, in the mind of man, any more than in the external world. In short, he lacks simplicity, which he sacrifices in his morbid desire to elevate the ideal. This is the reason why his creations fail to command universal interest, to touch the soul. They are not beings of our own brotherhood; they are creatures elaborated and refined in the furnace of M. de Lamartine's imagination, and then dressed for exhibition in his stiff vesture of embellishment.

The next *épisode*, M. de Lamartine informs us, will be entitled *Les Pécheurs*. It will have more of local interest than the present one. It is more like that of "Jocelyn," for which the public has shown such flattering partiality. May we hope, that in it our author will endeavour to preserve that simplicity in form and coloring, which is ever the life of poetry, nor mar the real excellence to which we do homage, by an excess of adventitious ornament.

ART. VII. — GEORGII WILHELMI FREYTAGII *Lexicon Arabico-Latinum, præsertim ex Djeuharii Firuzabadiique et aliorum Arabum operibus, adhibitis Golii quoque et aliorum libris, confectum*. Halis Saxonum, 1830–37. 4 vol. 4to.

THE first announcement of Professor Freytag's plan, some few years since, led the learned to expect no more

than a reimpression of Golius. For this they waited long ; and when it was told, that the work was to be entirely original, they cheerfully waited longer still. This interest in the work, caused by a growing desire to cultivate the language and literature of that Arab race, whose history, and whose position among the nations of the earth, are almost as peculiar and mysterious as those of the outcasts of Israel, whose dwelling is everywhere, and whose home is nowhere, was highly favorable to its reception. It gave to the author the power of realizing the most brilliant dream of a German mind, in making an epoch of his age. How he has used his opportunity, how he has met the wants and expectations of his compeers and his followers in Oriental learning, can now be decided ; for the work has been long enough before the public to admit of its being not only examined, but used. But, since the obligation of the author to give to the world a work of substantial merit, depends much on the actual importance of Arabic literature, and its present state of culture, a short digression on these matters may be pardoned.

The advancement of Arabic learning among European scholars has been slow, but solid. Its relation to Hebrew literature gives it a permanent importance for students of the Old Testament Scriptures. Who can estimate the biblical labors of Schultens, and his successors, down to Gesenius in our day, and not render homage to the Arabic language, in whose rich mines they have so successfully wrought ? Its commercial value, too, is beginning to be great. It would become of the first consideration, if the commerce of the East should again flow through the Red Sea and the Mediterranean, as it did in the days of the Ptolemies and the Fatimite caliphs ; an event now by no means improbable, since the British government, after Colonel Chesney's careful survey of the Euphrates, has fixed on the Red Sea route for the great Oriental mail line. There is, further, in our age, an interest in it among learned men, belonging to that search which they are prosecuting after the literary treasures of every language, time, and country ; an interest in which Christian men participate, from their determination to send both the documents and the teachers of their religion to all nations.

The literature of these cavaliers of the desert is not more useful than it is delightful. Its very existence is a romance, as wild, as bewitching, and to the first view seeming almost

as unreal, as the wildest of its enchanting tales. In studying the works which compose it, the Orientalist finds that fresh and racy feeling often renewed, which he had in his boyhood, when reading, by the wasting light of his bed-lamp, the "Arabian Nights," which he had smuggled to his chamber. Amid the dulness of a study so dry and spiritless as numismatics, where every coin is almost like every other, this feeling is revived, with peculiar force, by the specimens of the medals of Arabian countries. A Cufic coin of gold is in the antiquary's hand. Cufic ! there is poetry in the name ; there is mystery and gracefulness together in the curves of those noble old letters. The gold is virgin gold, purer than the western sovereigns could afford. Nor is it any vulgar ore, washed from the red clay of Carolina, mined from the earth by the half-savage Brazilian, or picked from the sand by naked Guinea negroes. No ; it is the gold of Ophir, coined from the hoarded ingots of Solomon, Darius, and Alexander. And its inscription, how strange !

"In the name of the most merciful God, Abdallah Imam Abu'l Abbas Ismael Al Mansur Billah, Prince of the faithful.

"Son of Imam Abi Abdallah Mohammed, the son of Imam Kaiem Beamrallah Al Sherif Hosein.

"O servant of God ! God is the Lord, he will take away thy calamities.

"Coined in the castle of Segelmassa, may God defend it. 340 Hegira."

What a fulness of words is here ; and what a simple and fervent religious feeling in the third legend, making the coin a sort of circulating homily. What an antidote to hard times it must have been.

The Fictions of Arabic literature are inimitable. The collection named "Alf Lail u Lail," or *Thousand Nights and a Night*, of which our "Arabian Nights" are a small part, has received the irreversible verdict of Asia, Africa, Europe, and America. It is the model of most of the Arabic fictitious writing, and of some of the many traditionary stories of Mohammed and his companions. In these tales, while the scene is in a fairy land, and fairy beings are its denizens, the character of the persons is sternly true to nature, and that of the Peris (fairies) as true to tradition.

Arabic History, too, is enchanting. Such works as Bohadini's *Life of Saladin*, or Arabshah's *Life of Timour*

(Tamerlane), or Elmacin's Saracenic History, cannot be read without that high excitement, which no history creates that does not preserve the rich, pictorial style of an eyewitness, that does not bear on every sentence a seal, whose motto is "*Quorum pars fui.*"

Arabic Poetry is interesting for its very strangeness. It is measured indeed, but more in that free way, in which the people measure their country, by hours and days' journeys, than by any accurate scansion. Rhyme, too, is used, but often strangely applied, as in the *Lamiats* of Thograi, Shafari, and Abu Mansur, whose lines all end with the letter L, and in the *Bordah* and the *Nuniat* of Ibn Zadun, whose lines end respectively with M and N; while the *Dha Argiouzat* of Al Gazi contains all the words in the Arabic language, in which the letter Dh occurs, and the scheme of another work consists in using a word in each line, in three different senses. Even the Syrian Casiri, whose enthusiasm was strongly kindled, could not explicitly praise the Arabic poetry, and therefore devised that equivocal compliment, which is often repeated, that it is like the rich wines of the East, which cannot be removed to other lands without losing the delicacy of their flavor, and their fragrant *aroma*. But Arabic poetry loses not its interest because it has not a Homeric, or a Miltonic richness, strength, and grandeur. It is wild and melodious, and often fervent and tender. Its very formality is like that of a military parade, brilliant, beautiful, and imposing.

Arabic literature had a peculiar growth. Before the Hegera, it consisted, mainly, of a few historic legends, war-songs, and hymns, which had, perhaps, never been written. These, like the northern *Sagas*, were preserved by tradition, and constituted the oral library of the tribes. The professed story-teller, while entertained in the tents of the desert, repeated these fragments to the tribe, seated around him, *à la sultana*, till every child came to know them well. The Koreish, who dwelt at Mecca, the centre of the old idolatry, the *keblah* of the black-stone religion, may have had some written literature before Mohammed, since the confluence of the rovers of the desert to that mart of commerce and temple of religion conferred on them peculiar privileges of refinement, and gave them the means of collecting the dialects of the language, and the traditionary literature of all the tribes. When Mohammed arose, the art of writing among them was

so recent and so rare, that the composition of the *Koran* was deemed a miracle. Not, as we imagine, because its style or language is so wonderful, for it can maintain no pretensions of this kind, although the author of the *Bordah* was said to have been converted by the eloquence of one passage ; nor because its matter is so sublime, for it is a mere compound of Judaism, corrupt Christianity, and nonsense, in about equal proportions ; but merely, that an Arab should have written a book of any sort. This was the real miracle.

From this low state, Arabic literature sprung into existence, as if by the working of a charm. Under the genial influence of the caliphs, Al Mansur, Al Rashid, and Al Mamon, it flourished like the grass upon the sun-scorched desert, when the early rain comes sweetly down upon it. The Cufic character, whose unsuitableness for literary purposes would have been a hindrance, was consecrated to the solemn inscriptions of medals and monuments ; and, at a very early period, its place was filled by the more cursive and graceful *neski*. The oldest document in this character has been recently discovered in a Memphis manuscript, by De Sacy, bearing a date much earlier than has been given to the *neski*, namely, Heg. 133.

The conquests of the Saracens made them acquainted with the literature of Europe, and, in their universal ambition, they also conquered it. The light of literature had gone out in the academies of Greece ; it was dim in the forum of the papal city, and in the basilicas of the Christian church ; and it was dying in the marble palaces of the queen of the Bosphorus, when the Arab caught the flickering torch, and bore it away to the plains of Babylon.

The basis of the learning of the Arabs lies in translations from Greek writers. Certainly as early as the ninth century, they had translated Euclid, Diophantus, Aristotle, Hippocrates, Galen, Theophrastus, and Ptolemy. The poetry of the west they neglected ; for their taste was too rude to enjoy poetry without rhyme. Its history they omitted ; for they felt the proud consciousness, that their own swords were destined to carve out a new history of the world, which would bear but a slender relation to the annals of the past. Native authors soon appeared and were fostered ; and literature extended with the march of the Moslem, and paused in its march only when they were weary of conquest, and

spread the canopy of their glory as a tent to dwell in. In Balkh and Samarcand, in Bagdad and Damascus, in Cairo and Granada, libraries, universities, and learned men rose like the mists of the morning, and literature was domiciled in all the high places from the rose-gardens of Cashmere beneath the rising sun, to the glorious and gloomy Al Hambra of the west. Among the interesting peculiarities of Arabic literature, the time, or rather age of its prevalence is not the least. It shone forth in its highest radiance in the darkest hours of the dark ages. Thus it preserved many of the lost works of antiquity by translating them ere they had become the prey of the moth and the mildew, or gave them a new range when the gates of oblivion were about to close upon them. Even where we find no actual translations of Grecian works, we find their ideas ; so that much of the real learning of antiquity, especially in the arts and sciences, is preserved for us in the Arabic language.

Many of the "seeds of things" among ourselves can be traced to an Arabic source. The first university (if we omit the *Bottei Medrashoth* of the Jews, and the Christian schools of theology at Alexandria, Antioch, and Edessa, which we did not copy) was the University of Cordova, an Arabic establishment founded by Al Hakem, the Al Mamon of the west. Encyclopædias, if we do not call Pliny's "Natural History" such, Almanacs, and probably Lexicons (for Hesychius is a glossary only), are of Arabic invention. Our numerals and arithmetic come to us from the same source, though they doubtless have an Indian origin. Algebra, or, as the Arabs call it, "al gebr u al mocabelah," *the reduction of equations*, was entirely an Arabic invention. So was Chemistry, a science now so magnificent as to be too proud to remember its mother. And who can say, that the science of Geography among us is not more indebted for its parentage to Al Edrisi, the Nubian geographer, or to his magnificent patron, King Roger of Sicily, than to Ptolemy, or the Roman Itineraries ?

Another peculiar feature is, that, while Arabic literature shows the traces of a high degree of culture, both in its language and rhetoric, it is eminently a popular literature. The richness of the Arabic language is not often duly estimated, and cannot easily be explained in consistence with the shortness of its career as a learned language. It does not like the English, with the recklessness of a bucanier, plunder

words from foreign languages ; nor does it, like the Greek and German, increase its stores by compound words ; nor does it finally, like the Chinese, multiply them by pronouncing the same word with varying tones and accents to signify various things. Its words all come from its own roots, and are formed almost as regularly as if a committee of philosophers had moulded them, attached their meanings, and then secured their adoption and use by sovereign authority. It is also more opulent in words than almost any other language. Indeed, one of the chief causes of difficulty in acquiring it, arises from its prodigality of terms. Words, expressive of a single quality or action, of a single thing or class of things, such as the words *laugh*, *trot*, *sorrel*, *marry*, and others in English, are very abundant in Arabic.

The rhetoric of the language is highly artificial, and shows much culture. Of this, the numberless treatises on particular points of grammar or rhetoric afford sufficient evidence. Still the literature is popular. It has no learned or sacred language, like the Sanscrit of India, or the Latin of Europe, in which scholars write for scholars. Its works are composed for the multitude, nearly all of whom can read, and accordingly it is eminently practical and useful.

Arabic literature is rich in just what we need to fill the vacancy caused by the dark ages ; namely, works of history and geography. Philosophy we can manufacture for ourselves. Astronomy, medicine, chemistry, and most of the arts are on the onward march, and must be learned in the observatory, laboratory, hospital, or workshop. For geography, and for the history of man and of nature, we must recur to the monuments of past ages. Invented history is already a weariness to the world. For the geography of the East in the middle ages, and till recent times, we have little light but from this source. Our only knowledge of India and China, from Arrian to Marco Polo, comes from two Arabian travellers, whose works are in an English version under the title “Ancient Accounts of India and China.” Arabic geography is, however, quite rich in authors. Among its standards may be named Al Balkhi’s “Takovim al Belad,” *Tables of the Earth* ; Abulfeda’s “Takovim al Boldan,” *Tables of Countries* ; Al Beirouni’s “Canon,” Al Edrisi’s “Al Memalek u al Messalek,” *Countries and Travels*, and Ibn Essaker’s “Eshraf al marafat al aalthraf.”

Of important history, it would be impossible so much as to name the works that deserve attention. Indeed, we would name none of them, in this notice of the Lexicon, with which they are to be read, if it were not important that Arabic history should be more extensively known. Of the following list of historical works, most are now in European libraries, and none have been published except in fragments or translations.

Ahmed Makkari's "History of Spain."

A Life of the Vizier Lisan Eddin.

A History of the Curds.

Ibn Khaldun's "History of the Berbers."

Houssein's "History of Persia."

Hesham's "Genealogy of the Arabs."

Al Wakedi's "History of the Conquest of Syria, Egypt," &c.
(The last two are the earliest Arabic historians.)

Ibn Al Wardi's "Pearl of Marvels," (a work on Geography and Natural History.)

Makrizi's "History and Description of Egypt."

_____ "Universal History."

_____ "History of the Moslemic Kings of Abyssinia."

_____ "_____ of the Fatimite Caliphs."

_____ "_____ of Saladin and the Mamelucs."

_____ "_____ of the Wars of the Ommiades."

_____ "_____ of the Egyptian Arabs."

_____ "_____ of the Hadji Kings."

_____ "_____ of the Vale of Hadramaut,"

Ibn Kotaibah's "History of Arabians," (before Mohammed.)

Ibn Hesham's "Life of Mohammed."

_____ "History of the Homerite Kings and Princes."

Assoiuti's "History and Natural History of Egypt."

_____ "_____ of the Caliphs."

_____ "_____ of Great and Learned Men."

_____ "_____ of Ethiopia."

_____ "_____ of Mecca."

_____ "Dictionary of Surnames."

Abu Obeidah's "History of the Wars of the Arabs before Mohammed's Time."

_____ "History of the Arabs."

_____ "Life of Hejaz."

Ibn Alathir Aljazri's "Universal History."

_____ "History of Atabek."

_____ "Genealogies."

Al Hanesi's "Universal History."

Ali Baba's "History of Timbuctu."

Ibn Khalikan's "Lives of Illustrious Men," (a large biographical dictionary.)

Ibn Batuli's "Travels through Asia and Africa."

These and a host of similar works are to be explored. The study of them demands not *a* lexicon, but the very best lexicon; and whoever offers one, must expect it to be judged by its adaptation to our wants. Arabic literature ought now to be, as it soon must be, made accessible to English and American scholars. Perhaps a taste for it must first be fostered, as it was for that of the Greeks and Latins, by translations of interesting and important works. Of these, we now have some; but the older ones are rare, and those that are modern are usually published in such an expensive manner, as to exclude them from the possession of all but the wealthy, who will not use them, or of those who have access to large libraries, who do not need them.

The "Oriental Translation Fund," instituted in 1828, for the purpose of publishing oriental manuscripts either in the original or a translation, might have made the literature of the East extensively known. But the aristocratic spirit so strongly influenced the plan of publication, that many could not, and many would not, have any concern in its doings. If we could have a cheap reprint of these and similar works in America, which would make them known to scholars in youth and in poverty, conditions almost necessary to afford time and courage for so hard a study as Arabic, they would most surely foster a love for Oriental literature. The Travels of Ibn Batuli, the first of these publications, would be found as interesting as the "Arabian Nights," and yet highly instructive.

But the printed works, for which an Arabic lexicon is immediately demanded, are not so few as some suppose. Not to speak of *chrestomathies*, which, if it is wise to use, it is not wise to buy, we may mention among the accessible books, without, however, by any means pretending to make the list complete;—

The "Koran."

The "Moallacat," (that is, the seven poems deemed worthy of *suspension* in the temple at Mecca, and written by Amralkeis, Tarafa, Toheir, Lebid, Antara, Amru, and Hareth. These are now all published, with the Arabic notes of Zuzeni.)

The "Hamasa" (a large collection of ancient Arabic poetry).

The Idyls of Abu Becr.

The "Lamiat" of Thograi.

The "Bordah."

The "Song" of Al Nasaphi.

The "Mecamat" (or *Sessions*) of Hariri.

Abulfeda's "Moslemic Annals."

Elmacin's "Saracenic History."

The "Annals" of Tabari (from which the two preceding works have copied much).

Ahmed Arabshah's "Life and Acts of Timour" (Tamerlane).

The "Alf Lail u Lail," or *Arabian Nights*.

No lexicon deserves patronage, which would not suffice for the perusal of all these works ; and none which does not embrace in its compass most of those Arabic manuscripts, which are now in public libraries, or in private collections, and likely from their value to be ere long published, deserves to be esteemed as having met the wants of the age.

We cannot well judge of the labors and merits of Freytag, without glancing at what has been accomplished by his predecessors in the same field. The first Arabic lexicon printed in Europe was, we believe, Rapheleng's "Lexicon Arabico-Latinum," printed in quarto, at Leyden, in 1613. It was a small work, and of small value. It, however, contented the European world about twenty years. In the mean time, the worth of the native Arabic lexicon, called the "Camus," began to be known, and its treasures to be earnestly desired. But copies of it were rare ; and, from its being written in very difficult and technical Arabic, the work was almost unintelligible when procured. The pressure of this difficulty, and perhaps the publication of Martellotto's "Arabic Grammar," at Rome, in 1620, led Antony Giggæus to attempt a translation of the "Camus" of Firuzabadi, which he published, under the title of "Thesaurus Linguæ Arabicæ, Arabice et Latine," at Milan, in 1632. In the execution of this work, there was no collation of Arabic manuscripts, and the translation is obscure in many places, false in others, and expressed in Latin so barbarous as to need itself a glossary.

Passing over in tender silence the miserable "Fabrica" of Germ. de Silesia, published by the Propaganda at Rome,

we reach, in about twenty years more, the era of the father of Arabic literature, Jacob Golius. This learned Orientalist, after being attached to a legation from the Court of Holland to that of Morocco, travelled into Arabia and Syria, and finally became Professor of Arabic at Leyden. The "Arabic Grammar" of Erpenius, first published in 1636, and with Schultens' notes in 1648, had given a new impulse to the study of the Arabic, and prepared the philologists of Holland and Germany to demand a work like that of Golius. He, instead of republishing and enlarging Giggæus, wisely chose to translate the Arabic lexicon of Jouhari, partly, that the public might thus have both the great native Arabic lexicons in a European dress, and partly for the sake of the passages from various authors which are cited in that work. Jouhari, also, being by birth a Turk, gives his definitions and difficult forms in a way to suit the wants of a foreigner more completely than any native could have done. Golius published his lexicon under the title, "*Lexicon Arabico-Latinum contextum ex probatoribus Orientis Lexicographis*," in folio, at Leyden, in 1653.

We have called the lexicons of Giggæus and Golius translations. But it must be borne in mind, that while Firuzabadi and Jouhari gave the definitions of Arabic words in the Arabic language, which they could not often do by merely appending a synonym (since languages do not often have two words meaning precisely the same thing), the translators could generally give a corresponding Latin word without the circumlocution of a definition. While, therefore, they did not literally translate, they used, — at least this is true of Golius, — aid derived from other sources, both as to forms and meanings.

A few years after Golius, Edmund Castell published the Arabic Lexicon attached to the London Polyglott, which was compiled mainly from Giggæus and Golius. It of course combined the excellences of both, for Castell was one of the giants of those days; and it would have superseded them, but for its connexion with the Polyglott, which induced the author to mingle the Shemitic languages together, and to place the Hebrew, Chaldee, Syriac, Arabic, Ethiopic, and Samaritan, on the same page, and under the same root. This, with the device of placing all Arabic derivatives in a mass together, and referring to the meanings by numerical

signs, although it saved room, and consequently expense, rendered the work unpleasant to use ; and Golius still reigned.

In 1680, the great "*Thesaurus Linguarum Orientalium, Turcicæ, Arabicæ, Persicæ*," of Meninski, was published in four volumes, folio, at Vienna. The Arabic portion of this was rich in original matter, and especially in phrases and idioms, which the author's extensive oriental learning had enabled him to gather up. But its cost, its connexion with the Persian and Turkish, and its unwieldy magnitude hindered its diffusion, though it was treasured in public libraries ; and Golius still held sway.

A hundred years later, Richardson published, on the plan of Meninski, his "*Dictionary Persian, Arabic, and English*," in two volumes folio, at Oxford, 1778-80. Richardson, however, evidently formed his work for the use of the younger servants of the East India Company, who knew little of grammar or philology, and who only desired a treasury of words for commercial, colloquial, and diplomatic purposes. Of course, his lexicon, while it embodied the words and phrases with which the labors of Meninski had enriched the lexicography of the Arabic, omitted much that the scholar needed, and mocked his thirst with the emptiness of the mirage of the desert. This, and its connexion with the Persian, a language so foreign to the Arabic, both in form and substance, that even the economical Castell gave it a separate place, and so little connected with it, that perhaps the chief bond of affinity was, that the East India Company had use for both, prevented the extensive use of Richardson, even among the scholars of England ; and Golius kept his dominion still.

An Arabic student at Leyden, while reading the poets Amralkeis, Ben Zoheir, Ibn Doreid, Tograi, Ibn Phered, Abi Thaleb, and Locman, with the aid of Golius, marked in the margin all the words which he found in his authors, and finally, as Golius had become rare and costly, he collected these forms, and their roots, and published them in a quarto volume, under the title, "*Jacobi Scheidii Glossarium Arabico-Latinum Manuale*," at Leyden, in the year 1779. This little manual, though useful to the tyro, did not of course disturb the rule of the patriarch Golius.

The costliness and rarity of Golius still increasing, led to the publication of Wilmet's "*Lexicon Linguae Arabicæ in*

Coranum, Haririum, et Vitam Timuri," published at Rotterdam, in quarto, in 1789. This work, though drawn from Golius, has some valuable additions, and is superior to its sire in some articles. The Koranic words, particularly, are all referred to the *sura* in which they occur. This manual is of great worth; but, being a manual, it could not supersede Golius.

Freytag, then, since his Lexicon is not, as it was first announced to be, a recension of Golius, but an original work, must enter the lists of comparison with this time-honored patriarch. His advantages were greater than those of Golius, since his work is founded on both the native Arabic lexicons, which we have mentioned, namely, those of Jouhari and Firuzabadi.

Of these writers, we have not a very full account. The substance of what we have is as follows. Abu Nasr Ismael Ibn Hammad is called *Jouhari*, the Jeweller, from his profession in early life, and *Al Farabi* from his native place. He was by birth a Turk, and so successfully studied the Arabic language in Mesopotamia and Egypt, as to acquire the title, "Imam of the language." He died at Nishabor in Khorassan, according to Abulfeda, who is most to be trusted, about A. D. 1107. Hadji Khalfa says, he undertook to fly from a lofty place, with a pair of wings which he had made, and was killed in falling. His lexicon was entitled "*Sehah al Lughat*," *Purity of the Language*. It contains about forty thousand words, arranged according to the *final* letters of each, and explained in the Arabic language. It also cites passages, though mostly from authors now unknown, in proof of unusual significations. It rejects all corruptions and provincialisms; and it strangely confounds together words ending in *vau*, *he*, and *je*. There are three manuscript editions of Jouhari, if they may be so called; 1st, the work as he left it; 2dly, as abridged by Al Razi; and 3dly, as enlarged upon the first. This last is called the *Great* or *New Sehah*.

The other Arabic lexicographer is Magdedin Abu Thaher Muhammed Ibn Jacob, called *Firuzabadi* and *Al Shirazi*, from two towns of Persia, one the place of his birth, and the other of his residence. He was highly honored by Timur and Bajazet, under whose dominion he lived, and dedicated his work to Ibn Abbas, the prince of Jemen. It is entitled "*Camus*," *The Ocean*, and also "*Bahr al Mohith*," *The Outer Sea*; perhaps deriving these names from its copiousness,

for it contains sixty thousand words, one third more than the work of Jouhari.

Respecting Firuzabadi's work, D'Herbelot makes conflicting statements. He says, in his "*Bibliothèque Orientale*" (article *Firuzabadi*) ; "He is the author of a very extensive Arabic lexicon, *which he compiled in sixty volumes, and gave to it the title of Lamê ; but being himself alarmed at the enormous size of his work, he retrenched all the proof passages, and reduced it into only two volumes under the name of 'Camus.'*" Under the article *Camus*, D'Herbelot has this statement ; "In the preface of his work, he says, *that he compiled and abridged it from another Arabic dictionary, comprised in sixty-five volumes, which was called 'Lamê,'* and, by retrenching the authorities and passages which were there cited, he reduced the sixty-five volumes into two." The fuller statement of the number, the distinct reference to the preface of the "*Camus*," and the fact, that Jouhari's *Lexicon* is to be dated after the "*Lamê*," and before the "*Camus*" (for Firuzabadi, in the preface, mentions him), show that D'Herbelot's last statement is the correct one, although the assertion of Firuzabadi, that he had read more than two thousand authors to prepare his work, would imply that it was an original composition. We may yet find the "*Lamê*" in some unexplored cabinet of Arabic learning.

There is an Oriental tradition concerning the author of the "*Camus*," if our memory is faithful, of this sort ; namely, that he travelled much to collect words for his lexicon, and that, on one occasion, when he had stopped to rest under the shade of a tree, where some boys were at school, he was thrown into an ecstasy, by hearing the boys use, in their play, two or three words whose meaning he had sought in vain.

The "*Camus*" is chiefly valuable for its abundance of words, since it generally omits proof passages. But the omission is not so important as it would seem, if we bear in mind, that the "*Lamê*" from which it flowed, *had* these passages, and of course Firuzabadi's significations are the result of investigation and proof. The "*Camus*" was published in the Turkish translation of Wan Kali, at Constantinople, in 1728, and in an English dress, at Calcutta, in 1817, both works being in two volumes folio. The latter, however, was printed either from a very faulty manuscript, or with surprising carelessness.

These are the two great pillars on which Freytag has reared the structure which is before us. With regard to the use of these works, the only merit, which he can claim over Golius and Giggæus, arises from a more accurate reading of the text, a truer translation, and a solution of some difficulties, by comparing them together. From these documents, the professor puts down multitudes of words which he evidently never saw in their connexion, and whose meanings are, of course, given in Latin terms, carefully indefinite. A translated lexicon must always be a very dim and misty light to a linguist ; and in this respect, Freytag has made no important advance beyond his predecessors. His merit or demerit must therefore lie in little matters ; and he, who, by composing a lexicon from original reading, is to make for us an epoch in Arabic literature, is yet to appear.

The first thing, that attracts attention on opening the volumes of Freytag, is the great waste of paper in the arrangement of the type. This is matter of complaint, because it increases, needlessly, the expense of the work. The students, who have occasion to purchase Freytag, have also to buy many other costly books ; and, as Oriental literature is not a popular and merchantable commodity, they have little to buy them with. The plan of Castell, with a slight change in the mode of referring from forms to meanings, would have been worthy of adoption.

There is a painful irregularity in the work. A host of words of really doubtful import occur with only a doubtful Latin word or two to explain them ; while, on the other hand, on some words the author gives us a dissertation painful in its length and minuteness, seemingly because he happened to find a learned note on it from some sound scholar, from Schultens, Reiske, or De Sacy. So, while he commonly neglects to insert any proof passages to show the *usus loquendi*, at another time he gives eight or ten lines of Arabic, or tells some long story in Latin, to illustrate the etymology or usage, when a line would have served the purpose. Cases of this sort appear in Vol. I., p. 120, and Vol. IV., pp. 129 and 209. In volume IV., page 101, to explain two words, "cohering" and "cohesion," forty lines of Arabic are quoted from the "Tarafat," a theological and philosophical dictionary. It were as well to give at once the Arabic text of Jouhari, as that of Georgiani, the author of the "Ta-

rafat." We want the usage of Arabic authors, and not the Arabic definitions of Arabic lexicons.

While Freytag is complete enough for Arabic literature in its infancy, and in its palmy state under the Caliphs, whose splendid patronage fostered it into a maturity as brilliant as it was short-lived, it omits many words and many significations of words, which actually occur in the Arabic documents we have occasion to read, merely because they are not classical. The literary world is not ready for a classical Arabic lexicon. Nor will it ever be, till, for Christian purposes, it needs authors to write in that language. Now, all are tyros. And no matter if a word has been coined or corrupted by Copt or Turk, Persian or Indian, we need to know its meaning more than we need to know that it or its meaning is unclassical. The colloquial and commercial terms, the ungrammatical forms, and improper significations, which are found in Castell and Richardson, ought not to have been despised. Rich additions also might have been made from the recent French and Arabic lexicons of Berggren and Boethor, of these important Turkish and Mogrebbin corruptions, and, from the Calcutta "Camus," of those which have originated in Persia and India.

Freytag has generally omitted proper names, and perhaps rightly. But, till we can have a new "Bibliothèque Orientale," combining the matter of D'Herbelot with that of Asseman, and giving Arabic and Syriac names in Arabic and Syriac letters, there will be an inconvenience from the omission of proper names. At any rate, Freytag ought to have inserted all names of places, which are taken as surnames. This he could have done from Assoiuti's "Dictionary of Surnames," a manuscript of which was near him. He ought also to have inserted all names of persons and places on which proverbs or phrases are founded. Here the "Notes on Meidani" would have aided him.

Though the work is now somewhat rich in technical terms, yet it might well have abounded in them much more. The author seems to have been discouraged in this branch of his work, because he found that the technical, and particularly the botanical, terms of Forskäl and Niebuhr were confined to a particular region, or were not to be trusted on account of their false orthography. This, however, ought to have been expected, and, instead of discouraging, should have impelled

the author of the lexicon to gird up his energies for a triumph over the difficulty. Every language, which is diffused over an extended surface, is subject to this inconvenience. Look at our own. In Boston, a horse is called *a horse*; in Delaware and Maryland, *a crittur*; in Virginia, *a hoss*; and further south, *a beast*. In New England, the leafy envelope of an ear of Indian corn is called *the husk*, in Virginia *the shuck*; while the spike, on which it grows, is called in the north *the cob*, and in the south *the husk*. Instead of omitting words on this account, Freytag should have given them, with some convenient mark to indicate their *locale*. For such a work he had help enough in the Travels of Shaw, Seetzen, Burckhardt, and others, and particularly in the dictionaries of Berggren and Boethor.

Freytag's etymologies are often questionable, except where they had passed under the observation of previous scholars. As this part of the work needed a philosophical mind more than extensive Oriental reading, it needed not to be overlooked. A defect kindred with this is found in the arrangement of the significations, without any steady regard to their historical relations, or to sound philosophical principles.

Professor Freytag seems to have been too impatient in preparing his work, to make it that enduring monument to his memory which it might have been. He asks us in the simplicity of his heart, "*Nonne timendum enim, — si tardior moras facerem, ne alius quis simile quid edendo præveniret?*" True. But delay enough to have made the work tolerably complete, might have secured patronage for it in future ages. Now, it must soon be superseded by a better. Nevertheless, till a better is offered, this deserves our commendation for this one reason, if for no other; namely, that it meets, in a respectable way, the pressing demand for an Arabic lexicon of some sort; and that, for a third of the sum which Golius would cost, it gives us the substance of that great work, with some real improvements. In this country, this grace of cheapness will not fail to be estimated; for while we, as a people, are neither poor nor very penurious, our commercial spirit, which in some seems to occupy the place of a soul, is not above being soothed by a good bargain.

The value of this work, in short, is real; its faults, though great, are mostly negative. Therefore let it be bought

and used, and diligently put to its work in the advancement of Arabic learning in these western ends of the earth.

With regard to the *Nepos* of Freytag, the abridgment of his lexicon, we may, in closing, make a single remark. Abridgments are bad in their best estate. If a work is abridged by its author, it is usually a monster. Every thing else is apt to be so curtailed, as to give prominence to his pets, his awkward hobbies. If it is abridged by another, the process is commonly that of distillation, in which the spirit or essence is distilled *out*. The architect must plan his work at first, either large or small. He must lay his keel for a ship or a boat, and finish accordingly. A razeed thing can never be better than a deformity. But if one will perpetrate an abridgment, he is surely bound to his reader and to his bookseller, to explain on what principles the curtailment is made, else we will not buy, or so much as borrow it, lest we be deceived in our dependence on it. This, Freytag has not done in his abridgment. We find roots with unbroken masses of derivatives, or with important conjugations left out ; and we know not why. The reason may have been a good one ; but, as we know it not, we cannot trust the work. It may have been prepared for certain *chrestomathies*, or courses of Arabic reading ; but, as we are ignorant what it was designed to be used for, we can use it, with satisfaction, for nothing. Accordingly, for a work at once small, cheap, and convenient, we still cleave to Wilmet, with which we know we can read the Koran, which is fundamental in Arabic scholarship, Hariri, the great and only epic poet, the Homer of the Desert, and the life of Timur, one of the most delightful Arabic histories.

ART. VIII. — *The Life and Times of the Rev. GEORGE WHITEFIELD, M. A.* By ROBERT PHILIP. One Volume. New York. 1838.

WHITEFIELD has enjoyed a traditional reputation in some respects, no doubt, resembling that of a great player ; and, as he has left nothing behind him, in theology or literature, to